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ONE DAY, ONE TIME, ONE PLACE, A UNIT ON EMPHASIS. IT'S ALL IN KNOWING HOW, A UNIT ON PROCESS. RHETORIC CURRICULUM III, STUDENT VERSION.

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THIS STUDY GUIDE, THE FIRST PART OF A NINTH-GRADE RHETORIC GUIDE, USED THE STUDENT'S PAST EXPERIENCE IN PREVIOUS RHETORIC COURSES AS A BASIS UPON WHICH TO EXPAND HIS KNOWLEDGE OF SEMANTICS AND EMPHASIS IN WRITING. EXAMPLES WERE PROVIDED OF THE WRITING OF MARK TWAIN AND CHARLES DICKENS AND DIRECTED THE STUDENT TO ANSWER DISCUSSION QUESTIONS IN WRITING USING HIS IMAGINATION TO FACTUALLY DESCRIBE GEOGRAPHICAL LOCATIONS. THE SECOND PART OF THE GUIDE EMPHASIZED THE CLARITY OF WRITING NECESSARY TO EXPLAIN A PROCESS OR AN EVENT. THE TEACHER VERSION IS ED 010 804. RELATED REPORTS ARE ED 010 129 THROUGH ED 010 160 AND ED 010 803 THROUGH ED 010 832. (FM)

OREGON CURRICULUM STUDY CENTER

# ONE DAY, ONE TIME, ONE PLACE,
## (A Unit on Emphasis).

# IT'S ALL IN KNOWING HOW,
## (A Unit on Process).

Rhetoric Curriculum III,
Student Version.

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OREGON CURRICULUM STUDY CENTER

# ONE DAY, ONE TIME, ONE PLACE

## Principles of Emphasis and Priority

## Rhetoric Curriculum III

## Student Version

## INTRODUCTION

In previous years you have had several opportunities to write about your own experiences. During that time you had an opportunity to learn a number of ways to make your writing more effective. You have probably learned to select material of interest to your classmates, to relate an incident in chronological order, to write in a lively manner, and to satisfy the expectations that you have set up in your reader. You have also had some practice in observing carefully and reporting your observations accurately. You have become aware, too, of the importance of choosing words which will convey your meaning exactly.

The following writing assignment, the first for this year, gives you another opportunity to make use of these skills.

## Lesson 1

In the past, you have tried your hand at both imaginative and factual writing. Your first assignment in this unit will allow you to call upon your imagination if necessary in order to visualize a situation, but it will also require you to write clearly and factually about the situation itself.

1. Recall an accident you may have seen, an accident in which a vehicle or vehicles and possibly pedestrians were involved. If you cannot recall it exactly, create a new situation in which your imagination supplies the actual circumstances.

2. See in your mind's eye all of the circumstances of the accident. Perhaps thinking about the following questions may help you visualize the circumstances completely.

   a. Where were you standing, or riding, or walking, or sitting when you saw the accident?

   b. What vehicles or people were actually struck? by what?

   c. Where did the accident take place--on a city street; on a super highway; on a parking lot; on a narrow country road?

   d. What special conditions contributed to the accident? Was the traffic heavy or light? What was the weather? What was the condition of the road or street? What was the visibility?

e. What vehicles were involved? Be specific.

f. In what direction was each vehicle traveling? At approximately what speed? Or what was the pedestrian doing when he was struck?

g. How did the accident happen? Was it avoidable?

h. If the accident you are describing is a collision, how did the vehicles come together--head-on, side-swipe, or at an angle?

i. Was a traffic violation involved--failure to stop on signal; failure to observe legal speed limit?

j. What damage was done to the vehicles?

k. What injuries were suffered by the people involved?

3. Draw a map of the accident scene.

a. Show the streets or highway and any important intersections.

b. Indicate compass directions.

c. Show the position of the vehicles. Label the vehicles Car X, Car Y, etc.

d. Show the position of any pedestrians.

e. Show the location of stop signs, traffic lights, buildings, etc., that may have obstructed the driver's vision.

f. Show the spot where the accident took place.

4. With the facts you now have in front of you, write the account of the accident as it happened. Staying entirely within the framework of fact, make use of any vivid details which you visualize as part of the scene.

## Lesson 2

You have described an event; now you will have an opportunity to visualize a scene and try to make the reader see it. Think about a place that has made a strong impression on you. Here are a few possibilities: a street in a small town, a public square, a park, a stretch of beach, an amusement area, a favorite camping place, an interesting area in a large city. You will note that these are all out-of-doors.

Choose one place--one of those suggested, or any other spot--and make some notes about the place you have selected. List the features of the place which you remember most vividly. Make a note of any strong emotion you feel about the place. Do you feel happy, sad, or excited when you remember it? Did something special happen at this spot, something which always comes to your mind when you think about it?

Make as full notes as possible--as far as your memory will permit at the moment. Before you use your notes to develop a piece of writing you will be given the opportunity to study what other writers have done in trying to communicate their impressions and feelings about a place.

In the selection below, Mark Twain is writing about a place which made a strong impression on him. Twain, as you may know, made a stage coach journey to Nevada in 1861, and this is his account of his arrival in Carson City.

Notice, as you read, the way in which the writer carries the reader with him on the stagecoach, and lets him view the lofty mountains, the surrounding desert, the distant white spot which grows larger and larger with every turn of the coach wheels until it comes into full focus as the town of Carson City.

This movement from the distant view to the close-up represents another kind of order in writing from far to near (or its opposite, from near to far-away). At the same time, of course, Twain's account of his travels is moving along in chronological order as well (an order with which you are already familiar), and he next focuses on the people of Carson City and the life and atmosphere of the place.

And he hasn't forgotten his own purpose. As you read the following account, see if you can decide what impression of Carson City Mark Twain wants to leave with his readers. The questions at the end of

the selection will help you to understand how the author gives emphasis to the ideas which help him to achieve his purpose.

From Roughing It

(1) We were approaching the end of our long journey. It was the morning of the twentieth day. At noon we would reach Carson City, the capital of Nevada Territory. We were not glad, but sorry. It had been a fine pleasure trip; we had fed fat on wonders every day; we were now well accustomed to stage life, and very fond of it; so the idea of coming to a standstill and settling down to a humdrum existence in a village was not agreeable, but on the contrary depressing.

(2) Visibly our new home was a desert, walled in by barren, snow-clad mountains. There was not a tree in sight. There was no vegetation but the endless sage-brush and greasewood. All nature was gray with it. We were plowing through great deeps of powdery alkali dust that rose in thick clouds and floated across the plain like smoke from a burning house. We were coated with it like millers; so were the coach, the mules, the mail-bags, the driver--we and the sage-brush and the other scenery were all one monotonous color. Long trains of freight-wagons in the distance enveloped in ascending masses of dust suggested pictures of prairies on fire. These teams and their masters were the only life we saw. Otherwise we moved in the midst of solitude, silence, and desolation. Every twenty steps we passed the skeleton of some dead beast of burthen, with its dust-coated skin stretched tightly over its empty ribs. Frequently a solemn raven sat upon the skull or the hips and contemplated the passing coach with meditative serenity.

(3) By and by Carson City was pointed out to us. It nestled in the edge of a great plain and was a sufficient number of miles away to look like an assemblage of mere white spots in the shadow of a grim range of mountains overlooking it, whose summits seemed lifted clear out of companionship and consciousness of earthly things.

(4) We arrived, disembarked, and the stage went on. It was a "wooden" town; its population two thousand souls. The main street consisted of four or five blocks of little white frame stores which were too high to sit down on, but not too high for various other purposes; in fact, hardly high enough. They were packed close together, side by side, as if room were scarce in that mightly plain. The sidewalk

was of boards that were more or less loose and inclined to rattle when walked upon. In the middle of the town, opposite the store, was the "plaza," which is native to all towns beyond the Rocky Mountains--a large, unfenced, level vacancy, with a liberty pole in it, and very useful as a place for public auctions, horse trades, and mass-meetings, and likewise for teamsters to camp in. Two other sides of the plaza were faced by stores, offices, and stables. The rest of Carson City was pretty scattering.

(5) We were introduced to several citizens, at the stage-office and on the way up to the Governor's from the hotel--among others, to a Mr. Harris, who was on horseback; he began to say something, but interrupted himself with the remark:

(6) "I'll have to get you to excuse me a minute; yonder is the witness that swore I helped to rob the California coach--a piece of impertinent intermeddling, sir, for I am not even acquainted with the man."

(7) Then he rode over and began to rebuke the stranger with a six-shooter, and the stranger began to explain with another. When the pistols were emptied, the stranger resumed his work (mending a whip-lash), and Mr. Harris rode by with a polite nod, homeward bound, with a bullet through one of his lungs, and several through his hips; and from them issued little rivulets of blood that coursed down the horse's sides and made the animal look quite picturesque. I never saw Harris shoot a man after that but it recalled to mind that first day in Carson.

(8) This was all we saw that day, for it was two o'clock, now, and according to custom the daily "Washoe Zephyr" set in; a soaring dust-drift about the size of the United States set up edgewise came with it, and the capital of Nevada Territory disappeared from view. Still, there were sights to be seen which were not wholly uninteresting to newcomers; for the vast dust-cloud was thickly freckled with things strange to the upper air--things living and dead, that flitted hither and thither, going and coming, appearing and disappearing among the rolling billows of dust--hats, chickens, and parasols sailing in the remote heavens; blankets, tin signs, sage-brush, and shingles a shade lower; door-mats and buffalo-robes lower still; shovels and coal-scuttles on the next grade; glass doors, cats, and little children on the next; disrupted lumber yards, light buggies, and wheelbarrows on the next; and down only thirty or forty feet above ground was a scurrying storm of

emigrating roofs and vacant lots.

(9) It was something to see that much. I could have seen more, if I could have kept the dust out of my eyes.

(10) But, seriously, a Washoe wind is by no means a trifling matter. It blows flimsy houses down, lifts shingle roofs occasionally, rolls up tin ones like sheet music, now and then blows a stage-coach over and spills the passengers; and tradition says the reason there are so many bald people there is, that the wind blows the hair off their heads while they are looking skyward after their hats. Carson streets seldom look inactive on summer afternoons, because there are so many citizens skipping around their escaping hats, like chambermaids trying to head off a spider.

(11) The "Washoe Zephyr" (Washoe is a pet nickname for Nevada) is a peculiarly Scriptural wind, in that no man knoweth "whence it cometh." That is to say, where it originates. It comes right over the mountains from the West, but when one crosses the ridge he does not find any of it on the other side! It probably is manufactured on the mountain-top for the occasion, and starts from there. It is a pretty regular wind, in the summer-time. Its office-hours are from two in the afternoon till two the next morning; and anybody venturing abroad during those twelve hours needs to allow for the wind or he will bring up a mile or two to leeward of the point he is aiming at. And yet the first complaint a Washoe visitor to San Francisco makes, is that the sea-winds blow so, there! There is a good deal of human nature in that.

QUESTIONS FOR DISCUSSION

1. This account of Twain's new home is really divided into four parts. What are they?

2. From whose point of view do we view this region? What pronouns are the clue to this point of view?

3. In paragraph 2 what two features of the area around Carson City is Mark Twain stressing?

4. There is one feature of the landscape which Twain mentions in both paragraphs 2 and 3 but does not develop in much

detail. What is it? Can you guess why Twain doesn't devote more space to discussing this feature of the landscape?

5. Using Twain"s material, draw a rough sketch of Carson City as it would look from above. If you wanted to paint a watercolor of Carson City and the surrounding country, what colors would you use?

6. Be prepared to relate briefly the event Mark Twain is discussing in paragraphs 5, 6, and 7. What two words in the first sentence of paragraph 7 are used in an unusual sense? How has the author made the event seem to be an ordinary everyday occurrence? How might another writer, a woman, for instance, or Edgar Allan Poe, have described this same event?

7. If you were an artist illustrating Twain's book, you might choose to draw the daily "Washoe Zephyr" as Twain describes it in paragraph 8. What items would you include in your drawing? How would you know where to place them in your illustration? What people might you sketch on the streets of Carson City? How would they be dressed? Other paragraphs in the selection may give you suggestions.

8. In this account Twain uses both exaggeration and understatement. What parts of the report does he develop by each of these methods? In each case, why did he choose the method?

9. If another passenger on the coach had also chosen to write about this trip, what, if any, of the materials Twain discussed do you think he would have used? Would you expect that another writer's account would be the same as Twain's? Why or why not?

10. Look again at the four parts of the story. Does any one of the four parts seem less significant than the rest? Why? Which of the four parts seems to be most significant. Why?

## Lesson 3

In the next selection, a modern author writes about a city which he finds memorable--but for reasons very different from those which made Carson City memorable to Twain. Because his purpose is to

make his readers aware of a certain aspect of life in Frankfort, Kentucky, the author devotes very little space to the physical features of the city, and gives prominence only to those which are necessary for his purpose: the Kentucky River, the hotel, the Capitol and the Executive Mansion, the broad avenue which links these two buildings with the hotel.

The author's purpose will probably be evident to you after you have read the selection. Answering the questions which follow the material will help you to see how he accomplishes his purpose.

"Notes for a Gazetteer"

by Philip Hamburger

(For text, see An American Notebook by Philip Hamburger; Alfred A. Knopf, New York, 1965; beginning on p. 91 with "Alt., 599. Pop. 18,365. . ." and ending on p. 93 with ". . . elevator ride and go to sleep.")

QUESTIONS FOR DISCUSSION

1. What point is the author making about Frankfort, Kentucky? Try to state it in one sentence.

2. What phrase does the author use as a synonym for "spend some time"? Why do you think he uses this particular phrase?

3. List several ways in which a visitor to Frankfort may spend the evening hours.

4. What activity does the author consider the most efficient time-consumer? Besides saying so, how else does the author give prominence to this activity?

## Lesson 5

Far removed in space, in time, and in mood from the streets of modern Frankfort are the London slums of the 19th Century as seen by Charles Dickens. The child of impoverished parents, Dickens was well acquainted with the depressed areas which he later used as background for his novels. Two such areas are the subjects of the selections which follow. The first one is from Great Expectations; the second, from Oliver Twist. In both selections the author is dealing with a small area: in the first, a street; in the other, a square. In each he first leads his reader into the area; then, by piling detail upon detail, he creates a scene and a mood which almost overwhelm the reader.

From Great Expectations

We entered this haven through a wicket-gate, and were disgorged by an introductory passage into a melancholy little square that looked to me like a flat burying-ground. I though it had the most dismal trees in it, and the most dismal sparrows, and the most dismal cats, and the most dismal houses (in number half a dozen or so), that I had ever seen. I thought the windows of the sets of chambers into which those houses were divided, were in every stage of dilapidated blind and curtain, cripp[illegible] flower-pot, cracked glass, dusty decay, and miserable make-shift; while To Let To Let To Let, glared at me from empty rooms, as if no new wretches ever came there. . . . A frouzy mourning of soot and smoke attired this forlorn creation. . . and it had strewed ashes on its head, and was undergoing penance and humiliation as a mere dusthole. Thus far my sense of sight; while dry rot and wet rot and all the silent rots that rot in neglected roof and cellar--rot of rat and mouse and bug and coaching-stables near at hand besides--addressed themselves faintly to my sense of smell. . . .

QUESTIONS FOR DISCUSSION

1. What is the author's purpose in this passage? State it in one sentence. Try to find an adjective used by Dickens to characterize the whole scene. If you find it, use it in your sentence.

2. Besides the sense of sight, to what other sense does Dickens appeal? Here again the repetition of one word heightens the impression the author wishes to achieve. Can you find this word?

3. What other words in this selections do you consider especially good choices for the author's purpose? List them.

From Oliver Twist

They walked on, for some time, through the most crowded and densely inhabited part of the town; and then, striking down a narrow street more dirty and miserable than any they had yet passed through, paused to look for the house which was the object of their search. The houses on either side were high and large, but very old, and tenanted by people of the poorest class: as their neglected appearance would have sufficiently denoted, without the concurrent testimony afforded by the squalid looks of the few men and women who, with folded arms and bodies half doubled, occasionally skulked along. A great many of the tenements had shop-fronts; but these were fast closed, and mouldering away; only the upper rooms being inhabited. Some houses which had become insecure from age and decay, were prevented from falling into the street, by huge beams of wood reared against the walls, and firmly planted in the road; but even these crazy dens seemed to have been selected as the nightly haunts of some houseless wretches, for many of the rough boards which supplied the place of door and window, were wrenched from their positions, to afford an aperture wide enough for the passage of a human body. The kennel was stagnant and filthy. The very rats, which here and there lay putrefying in its rottenness, were hideous with famine.

QUESTIONS FOR DISCUSSION

1. What do you think is the author's purpose in this selection?

2. List the details of the scene which the author has included to help achieve his purpose.

3. Your picture of this street will be incomplete if you do not understand the meaning of one word in the sentence just before the last. Find the word, look it up in the dictionary, and determine the meaning intended here.

4. What living creatures are in the scene?

5. How does the last sentence serve to emphasize the point the author is making? Why do you think Dickens saved this statement until last?

6. What support does the author give for the statement that the houses were "tenanted by people of the poorest class"?

7. Why did the author write that the "crazy dens seemed to have been selected" instead of writing "but even these crazy dens had been selected"?

## Lesson 6

The charm of "that word 'travel,'" which in his youth started Mark Twain on the stage coach journey to Carson City, was to bring him several years later to storied Venice.

Like most travelers, Twain had developed some ideas about the places he intended to visit, and when he discovered that these ideas did not match the facts as he found them, he was disappointed. After reading this passage you could not draw a map of Venice, but could you paint a picture of it--if you were an artist? Twain is concerned with conveying the atmosphere of the city and his own feelings about it, rather than its physical dimensions or shape.

The winding canals, the dark, majestic, though crumbling palaces, the moonlit fête on the Grand Canal, are details which help to create the atmosphere of splendor and enchantment which the "cruel sun" dispels. As you read, note how Twain's feelings about the place come through. Note also that the author uses an interesting order in his description of the fête. The questions will assist you to discover how the author achieves emphasis and balance in the impression he leaves with the reader.

From Innocents Abroad

We reached Venice at eight in the evening, and entered a hearse belonging to the Grand Hotel d'Europe. At any rate, it was more like a hearse than anything else, though, to speak by the card, it was a gondola. And this was the storied gondola of Venice!--the fairy boat in which the princely cavaliers of the olden time were wont to cleave the waters of the moonlit canals and look the eloquence of love into the soft eyes of patrician beauties, while the gay gondolier in silken doublet touched his guitar and sang as only gondoliers can sing! This the famed gondola and this the gorgeous gondolier!--the one an inky, rusty old canoe with a sable hearse-body clapped on to the middle of it, and the other a mangy, barefooted gutter-snipe with a portion of his raiment on exhibition which should have been sacred from public scrutiny. Presently, as he turned a corner and shot his hearse into a dismal ditch between two long rows of towering, untenanted buildings, the gay gondolier began to sing, true to the traditions of his race. I stood a little while. Then I said:

"Now, here, Roderigo Gonzales Michael Angelo, I'm a pilgrim, and I'm a stranger, but I am not going to have my feelings lacerated by any such caterwauling as that. If that goes on, one of us has got to take water. It is enough that my cherished dreams of Venice have been blighted forever as to the romantic gondola and the gorgeous gondolier; this system of destruction shall go no farther; I will accept the hearse, under protest, and you may fly your flag of truce in peace, but here I register a dark and bloody oath that you sha'n't sing. Another yelp, and overboard you go."

I began to feel that the old Venice of song and story had departed forever. But I was too hasty. In a few minutes we swept gracefully out into the Grand Canal, and under the mellow moonlight the Venice of poetry and romance stood revealed. Right from the water's edge rose long lines of stately palaces of marble; gondolas were gliding swiftly hither and thither and disappearing suddenly through unsuspected gates and alleys; ponderous stone bridges threw their shadows athwart the glittering waves. There was life and motion everywhere, and yet everywhere there was a hush, a stealthy sort of stillness, that was suggestive of secret enterprises of bravoes and of lovers; and, clad half in moonbeams and half in mysterious shadows, the grim old mansions of the Republic seemed tohave an expression about them of having an eye out for just such enterprises as these at that same moment. Music came floating over the waters--Venice was complete.

It was a beautiful picture-- very soft and dreamy and beautiful. But what was this Venice to compare with the Venice of midnight? Nothing. There was a fête --a grand fête in honor of some saint who had been instrumental in checking the cholera three hundred years ago, and all Venice was abroad on the water. It was no common affair, for the Venetians did not know how soon they might need the saint's services again, now that the cholera was spreading everywhere. So in one vast space--say a third of a mile wide and two miles long--were collected two thousand gondolas, and every one of them had from two to ten, twenty, and even thirty colored lanterns suspended about it, and from four to a dozen occupants. Just as far as the eye could reach, these painted lights were massed together--like a vast garden of many-colored flowers, except that these blossoms were never still; they were ceaselessly gliding in and out, and mingling together, and seducing you into bewildering attempts to follow their mazy evolutions. Here and there a strong red, green, or blue glare from a rocket that was struggling to get away splendidly illuminated all the boats around it. Every gondola that swam by us, with its crescents and pyramids and circles of colored lamps hung aloft, and lighting up the faces of the young and the sweet-scented and lovely below, was a picture; and the reflections of those lights, so long, so slender, so numberless, so many-colored and so distorted and wrinkled by the waves, was a picture likewise, and one that was enchantingly beautiful. Many and many a party of young ladies and gentlemen had their state gondolas handsomely decorated, and ate supper on board, bringing their swallow-tailed, white-cravatted varlets to wait upon them and having their tables tricked out as if for a bridal supper. They had brought along the costly globe lamps from their drawing-rooms, and the lace and silken curtains from the same places, I suppose. And they had also brought pianos and guitars, and they played and sang operas, while the plebeian paper-lanterned gondolas from the suburbs and the back alleys crowded around to stare and listen.

There was music everywhere--choruses, string-bands, brass-bands, flutes, everything. I was so surrounded, walled in with music, magnificence, and loveliness, that I became inspired with the spirit of the scene, and sang one tune myself. However, when I observed that the other gondolas had sailed away, and my gondolier was preparing to go overboard I stopped.

The fete was magnificent. They kept it up the whole night long, and I never enjoyed myself better than I did while it lasted.

What a funny old city this Queen of the Adriatic is! Narrow streets, vast, gloomy marble palaces, black with the corroding damps of centuries, and all partly submerged; no dry land visible anywhere, and no sidewalks worth mentioning; if you want to go to church, to the theatre, or to the restaurant, you must call a gondola. It must be a paradise for cripples, for verily a man has no use for legs here.

For a day or two the place looked so like an overflowed Arkansas town, because of its currentless waters laving the very doorsteps of all the houses, and the cluster of boats made fast under the windows, or skimming in and out of the alleys and byways, that I could not get rid of the impression that there was nothing the matter here but a spring freshet, and that the river would fall in a few weeks and leave a dirty high-water mark on the houses, and the streets full of mud and rubbish.

In the glare of day, there is little poetry about Venice, but under the charitable moon her stained palaces are white again, their battered sculptures are hidden in shadows, and the old city seems crowned once more with the grandeur that was hers five hundred years ago. It is easy, then , in fancy, to people these silent canals with plumed gallants and fair ladies--with Shylocks in gaberdine and sandals, venturing loans upon the rich argosies of Venetian commerce--with Othellos and Desdemonas, with Iagos and Roderigos--with noble fleets and victorious legions returning from the wars. In the treacherous sunlight we see Venice decayed, forlorn, poverty-stricken, and commerceless--forgotten and utterly insignificant. But in the moonlight, her fourteen centuries of greatness fling their glories about her, and once more is she the princeliest among the nations of the earth.

QUESTIONS FOR DISCUSSION

1. What were the writer's first impressions of Venice? What assumptions had he made that accounted for this reaction? How had he formed his ideas of what Venice was supposed to be?

2. What word signals does the writer use to let his readers know his first response to the gondola and the gondolier?

3. Does the structure of some of the sentences help to convey the writer's attitude? (For the best answer to this question, try reading some of the sentences aloud.)

4. At what point in the narrative does the writer's attitude <u>begin</u> to change? What influence seems to bring about this change?

5. At what point in the narrative does it seem that the author had made a <u>complete</u> <u>reversal</u> in attitude? What incident signifies this complete change?

6. What means does the author employ to prepare his readers for his change of attitude? What are the details? Does the author proceed from specific to general or from general to specific in leading his readers to understand how he fell under the spell of moon-lit Venice?

7. What do you sense of the writer's attitude toward daytime Venice? Does he seem as disillusioned as he was upon the evening of his arrival? If you sense a change, can you understand how it has come about?

8. How do the author's own life experiences in the past now influence the way in which he looks at daytime Venice?

9. Where did the Venice that the author had expected to see exist? Was that Venice still there? Be able to explain your conclusions.

10. We do not usually think of the sun as <u>treacherous</u>. Why did the writer use this word in the final paragraph? In the same paragraph, he calls the moon <u>charitable</u>. How does the choice of these two words help to reveal the author's feeling at the end of his stay in Venice?

11. How much space does the author give to the delights of Venice? How much space to its disappointments? On what note does he end his essay? (Pleasure or disappointment?)

EXERCISES

1. Now compare the following paragraph with the final paragraph in the selection from <u>Innocents Abroad:</u>

By the light of day, there is little poetry about Venice, and it is only by the light of the moon that her stained palaces are white again, their battered sculptures hidden in shadows. It is only then that one can believe that five hundred years ago the old city was crowned with grandeur and that it was once peopled with plumed gallants and fair ladies, with Shylocks in gaberdine and sandals, venturing loans upon

the rich argosies of Venetian commerce -- with Othellos and Desdemonas, with Iago's and Roderigos -- with noble fleets and victorious legions returning from the wars. In the deceiving moonlight, the shadows of vanished glory, her fourteen centuries of greatness come creeping back. But in the truth-revealing sunlight we see Venice as she is --decayed, forlorn, poverty stricken, and commerceless -- forgotten and utterly insignificant.

a. What changes have been made in the choice of words in the paragraph above?

b. What change has been made in the order of sentences?

c. What have these changes done to the total effect of the writing? Would you say that Twain's emphasis has been only slightly changed or that the emphasis is now quite different?

d. Write a statement comparing the emphasis in the two paragraphs.

2. What conclusions can you draw about the importance of position in emphasizing something the writer considers significant?

3. How does "It is only then that we can believe. . ." affect the value of the rich details which follow? How are these details used in the Twain statement?

4. Summarize in a single sentence Mark Twain's experience in Venice as you understand it. (If you can't do it in a single sentence, try to do it in not more than three.)

5. Write a brief statement in which you discuss Twain's assumptions about his readers. What does he expect them to already know?

6. What thoughts came to your mind as a result of reading this short essay? Write a few sentences developing one thought which came to you because of this reading.

## PREPARING TO WRITE

Before reading these accounts which you have just been discussing, you made some notes concerning a place that has made a strong impression on you. Now, look again at your notes with a view to organizing them

into a piece of writing about a place.

In order to help you further in planning your composition, these questions are offered for your consideration.

1. Would one of the following describe your feeling about the place, or do you have some other strong feeling about it?
   disgust contentment horror
   delight fear boredom
   shame sorrow patient acceptance

2. Are your memories of the place bound up with some special time of day or season of the year?
   sunrise dusk full sunlight winter spring

3. Is the weather a significant feature in your recollection?
   rain heat storm cold snow wind

4. Did something happen at this place that is a part of your memory of it?

5. Can you state in one sentence why this area is significant to you?

## WRITING THE FIRST DRAFT

Now that you have given some thought to gathering your material, it's time to begin to write. Try to make the way you see this place and how you feel about it clear to a friend who might read your paper. Start writing your first draft. Get your ideas down in the way they come to you. Don't worry yet about correctness, such matters as spelling or a title. You can take care of these details later. Just write.

## REVISING THE FIRST DRAFT

Review in your mind the ways in which the authors of the short pieces you have read made their points with their readers. Did any one of these writers actually declare in a single sentence what impression he intended to give you of the place he was discussing, or did he rely on the total effect of the whole composition to convey his meaning?

You have observed that these writers used several ways of making important things important to the reader:

1. They usually gave more space to the ideas they wished to emphasize.

2. They put the ideas they wished to stress in emphatic positions (first, last).

3. They made a contrast between two impressions.

4. They selected words carefully to convey their personal attitudes toward their subjects.

Have you made full use of this information in the way you have arranged and developed your composition? Remember that the final judge of your writing will be your reader. Will he understand what you feel is significant about your subject?

Before you make your final copy, you should, of course, check the structure of your sentences, their punctuation, and your spelling.

OREGON CURRICULUM STUDY CENTER

# IT'S ALL IN KNOWING HOW: THE PROCESS

## Rhetoric Curriculum III

## Student Version

Student Version

## INTRODUCTION

Explaining how something is done is a kind of speaking and writing required of most people, both in and out of school. This kind of composing may range from explaining a simple process by means of a few sentences to explaining how an ambitious project was carried out. Such an explanation may run to several pages, a chapter, or even to an entire book. Thor Heyerdahl's Kon-Tiki, an account of how a group of young men crossed the Pacific on a raft, and Maurice Herzog's Annapurna an account of how a mountain-climbing expedition achieved a difficult ascent, are examples of books in which how something was done becomes the chief center of interest. Though it is unlikely that many of you will be writing full-length books of explanation, it is quite probable that most of you will have definite use for the art of making clear explanations on a smaller scale.

## Lesson 1
## It Was This Way

You are probably aware that many recent archeological discoveries have been the subject of articles in newspapers and magazines: long-buried cities, the Dead Sea Scrolls, and the sunken wrecks of ancient trading vessels, their cargoes still aboard. In unearthing these treasures of man's past, and particularly in dealing with artifacts resting on the floor of the sea, new skills have been developed. The following account of how one team of archeologists and assisting specialists solved the problem of archeological research under water is taken from "Underwater Archeology: Key to History's Warehouse," which appeared in National Geographic for July, 1963.

(For text, see "Mapping a Byzantine Ship" from "Underwater Archeology: Key to History's Warehouse" by George F. Bass, in National Geographic, July 1963; selection beginning with "Despite the summer sun, Wlady and I and the rest of our. . ." and ending with ". . . underwater archeology had moved another stride forward.")

### Questions for Study

1. What was the purpose of the expedition? What three paragraphs make the purpose clear?

2. What problem did the expedition have to solve in order to achieve its purpose?
   a. What resources were at hand? Find the sentence which summarizes these resources.
   b. What local resources contributed to the solution of the problem?

3. What is a grid? Why was it necessary to use grids (and a framework to hold them) in order to achieve the purpose of the expedition?

4. Find the sentence summarizing the first successful step toward the solution of the problem.

5. Why was the first method of mapping the site not entirely satisfactory?

6. Find the sentence used as a bridge (transition) between the first mapping activities and the building of the new device.
   a. What word in this sentence first makes the reader aware that a new idea is to be introduced?
   b. What does the second half of the sentence do?

7. What words signal the steps in the construction of the new device?

8. What did the new device make possible? What sentence ties the new device to the purpose so carefully stated in the earlier paragraphs?

What specific words help the reader to make the connection?

9. What is accomplished by the last sentence besides stating that the new method of mapping was superior to the old? Do you think it might have been just as well to end the sentence with the word eliminated?

10. Now read again the first three paragraphs. How does the author use the discomfort of the group huddled behind the engines as a means of leading the reader into the main subject?

## ASSIGNMENT FOR WRITING

You have just finished reading one man's account of how he and other members of his expedition managed to build a device which helped them to map an ancient ship and its cargo. Now try to recall one of your experiences in making things.

What have you made or constructed? Have you ever decorated a cake for a very special occasion? Have you ever built a tree house or laid out a camp in the woods or constructed an out-of-door fireplace? Have you ever built a racer for a soap box derby, put together a bird house, or constructed a kennel for your dog? If you have never done any of these things, you have probably done something else equally interesting.

Select one of these experiences and plan to write about it. Be sure that your subject is something that you have accomplished, not just something that happened to you. Perhaps some of the following questions may help you get started:

1. What was your purpose in starting your project? Were several things involved in the purpose or just one?

2. How did you begin? Did you lay any plans? What materials did you find you needed? What methods did you use? What order of procedure did you use?

3. Was the result successful? Did it help you to achieve your original purpose? Did it have any other significance?

If you have a subject, and have thoughtfully considered all of the questions, you probably have enough material in mind to begin to write.

## Lesson 2

## Easy Say, Easy Do

If you have ever acquired a puppy, you probably remember clearly those first days when you were trying to make him happy in his new home. You probably remember also your first attempts to train your puppy properly. Your experience will possibly help you to evaluate the piece of writing you are asked to study now.

### "Training a Puppy"

(For text, see "Training a Puppy" from Sports Illustrated Book of Dog Training; J. B. Lippincott Co, 1959; beginning on p. 6 with "From the moment a new puppy. . ." and ending on p. 7 with ". . .scratching his ears and praising him.")

QUESTIONS FOR STUDY

1. How soon should a person begin to train his puppy to the lead?
2. What preliminary training should precede the dog's introduction to the lead?
3. What are the steps in the process of training to the lead?
4. Insofar as you can judge, would you be able to train a puppy to the lead if you followed these instructions?

The next example illustrates another kind of explanation you are often called upon to understand and sometimes to make: how to handle certain materials to achieve a specific result.

### "Making Slip"

(For text, see "Making Slip" from Ceramics by Harry Zarchy; Alfred A. Knopf, New York, 1954; p. 5, beginning with "Clay may be purchased. . ." and ending with ". . .water known as slip.")

QUESTIONS FOR STUDY

1. Why is it practical to make slip?
2. What materials and equipment are essential in making slip?
3. What are the steps in the process of making slip?
4. Given the necessary equipment and materials, do you think you could make slip? Why or why not?

At some time in your life you have probably tried to create a secret code to use in communicating with a friend or group of friends. You may even have heard of Pig Latin! If you haven't, you will learn something by reading about it. If you already know of its existence, you will profit by observing how neatly the author explains it.

Read the passage and be prepared to answer the questions which follow.

"A Secret Code"

(For text, see "A Secret Code" from Codes and Secret Writing by Herbert Zim; William Morrow and Co., 1948; beginning on p. 105 with "ISTENLAY YMAY HILDRENCAY . . ." and ending on p. 107 with ". . .will be fun without getting you snarled.")

QUESTIONS FOR STUDY

1. Since Pig Latin is a strictly oral language, why does the author begin with a sample of it in writing?

2. What is the purpose of this passage?

3. What does the author accomplish in the first paragraph?

4. What does he accomplish in the second paragraph?

5. What does he accomplish in the third paragraph?

6. What are the basic rules for Pig Latin? What do you begin with? What do you do with what you have?

7. What parts of the explanation make the rules clear to you?

8. Now, apply the rules by translating the two lines at the beginning of this passage.

9. Do you think that if you and a friend followed these instructions, you could learn to converse in Pig Latin?

Last year when you studied how systems of writing developed, you probably noticed that the ancient Egyptians, among others, made a strong contribution to the beginnings of the alphabet. You may also have learned about their invention of papyrus. The following passage from The 26 Letters by Oscar Ogg contains an account of how papyrus was made and used.

Read the passage and note particularly the paragraph describing the process of making papyrus.

"Paper Original"

(For text, see The 26 Letters by Oscar Ogg; Thomas Y. Crowall, New York, 1961; selections on p. 61, beginning with "The papyrus plant is. . ." and ending ". . . eaten as well!"; beginning with "The making of paper. . ." and ending ". . . or a smooth shell."; and beginning with "Egyptian papyrus became. . ." and ending ". . . were written upon it.")

EXERCISE

Rewrite the second paragraph in the style used in "How To Train a Puppy" and "Making Slip." Your paragraph could be entitled "How to Make Papyrus."

Words such as then, next, first, now are not included in the paragraph about paper, but you may find these words useful in writing your version.

WHAT HAVE YOU LEARNED

From your study of these four models, what have you discovered about how to make an explanation? Perhaps answering the questions below will help you to analyze what you have learned.

1. Because the passage on training a puppy is taken from a book, it seems to begin rather abruptly. If you were presenting this material, would you preface it with any comments? If your answer is yes, what would you include in your introduction? (Clue: read the paragraph that comes just before the selection on training a puppy.) What introductory material does the writer of the selection on Pig Latin give you? The author of the material on papyrus?

2. In which selections do you notice the necessity for a definition of terms? What are the terms and how are they defined?

3. Besides introducing the subject and defining terms, the writer has included other material in each explanation before he begins to explain the process. What is it?

4. In what order are the steps in each process given?

5. What person is commonly used in giving actual directions to someone else? (That is, first person? Second person? Or third?)

6. What is the author's purpose in each of these selections? What test would you apply to any explanation of this kind to judge its effectiveness?

ASSIGNMENT FOR SPEAKING

Select a simple process similar to the examples you have just studied, one thoroughly familiar to you, and prepare to explain it orally to the class.

Here are some possible subjects:

How to build a campfire

How to wash a sweater

How to apply a splint

How to make a plastic paper-weight

How to plant tulip bulbs

How to do a simple trick

How to make a simple code

How to make a mask

How to make a yarn doll

As you plan your talk you should consider these points:

1. The introduction to your subject. (Should the fact that you are giving a talk rather than writing an account have any effect on your introduction?)

2. Explanation of any special conditions.

3. Definition of essential terms.

4. Step-by-step explanation of the process.

5. Use of helpful words in making the steps clear (then, next, now, etc.).

6. Use of helpful visual aids. Could you improve your talk by using prepared diagrams or by putting diagrams on the chalkboard?

7. Use of second person.

8. Completeness of explanation.

9. Appropriate conclusion.

After making sure that you have made use of all of the above suggestions in planning your talk, consider now how you can best make the oral presentation to the class. The following suggestions may help you:

1. You may fix your ideas clearly in your mind if you make a brief outline of the steps in the process you are explaining. Perhaps a list of key words will be enough. You may want to memorize the list so that you will not need to manage notes while you speak.

2. When you have planned the talk thoroughly, try it aloud, either by yourself or with a friend you can persuade to listen to you. Ask your listener if he can follow the steps in your explanation.

3. If you are using a visual aid--an object, a diagram, or a blackboard drawing--practice using it so that the audience will be able to see it clearly. Think about how high you will need to hold an object so that people at the back of the room can see it. If you are using a drawing on the board, consider whether you can make the drawing as you talk or whether you can use it more efficiently if you make the drawing before you begin to speak. Remember the audience will want to see your face while you are talking.

4. If you watch the faces of your listeners as you speak, you can tell whether they are following you. If they do not understand any part of the explanation you may need to slow down or repeat a point or add details that will help them see what you mean.

Your responsibility is not yet over. True, you may have planned and delivered your own talk, but your role is not complete until you have listened to the talks of your classmates and helped to evaluate them. Good listeners help the speaker achieve his purpose. Consideration of the following points may be useful to you as a listener:

1. Did you follow the speaker's explanation easily? If not, in what part of his preparation or delivery did he fail?

2. What details especially helped make the ideas clear to the listeners?

3. What suggestions can you make about how the speaker could have clarified a point?

4. If you took notes, did you take them unobtrusively, so as not to disturb the speaker?

5. Were you in every way a courteous and mentally active listener?

ASSIGNMENT FOR WRITING

Using one of the subjects in the previous assignment for speaking or a similar subject, write an account explaining how to do something. Refer again to the nine suggestions you were given to help you plan your talk. These should also help you to test the effectiveness of your written account. If possible, have someone who is unfamiliar with the process you are explaining read your paper, and comment on any parts which are not clear to him.

## Lesson 3

## Double Exposure

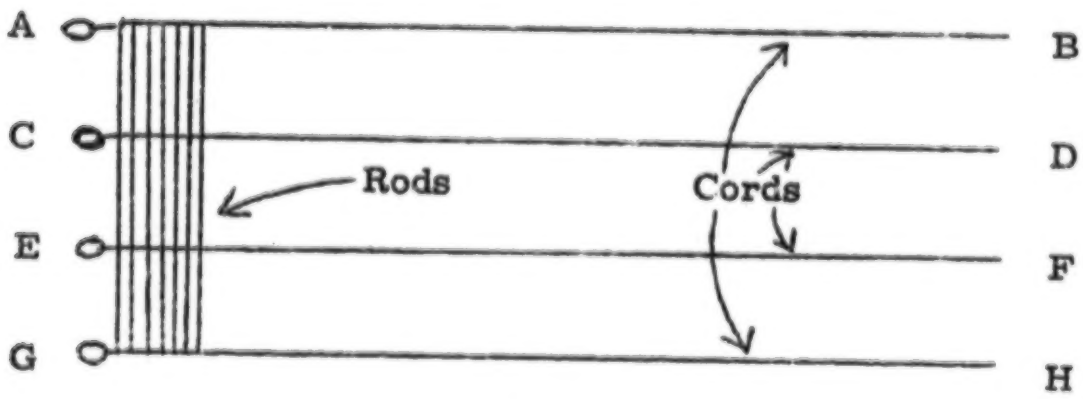
As you have seen, a process can be explained in different ways. Following are two pieces of writing on the same subject by the same author. Why would an author write on the same subject twice? Read the two selections and try to find a solution. The questions at the end of the second selection will help you arrive at an answer.

### "The Indian Bed"

(For text, see "The Indian Bed" from Rolf in the Woods, by Ernest Thompson Seton; Grossett and Dunlap, New York, 1911; p. 25 beginning with "Although one may talk of the hardy savage, . . ." and ending with " . . . the pure night air of the woods.")

### "The Indian or Willow Bed"

(For text, see "The Indian or Willow Bed" from The Book of Woodcraft and Indian Lore by Ernest Thompson Seton; Doubleday, Page and Co., Garden City, New York, 1917; beginning on p. 471 with "The only bed I know of . . ." and ending on p. 475 with ". . . bed you sleep in perfect comfort.")




THE INDIAN BED

(Partially Finished)

QUESTIONS FOR STUDY

These two passages have the same subject--the Indian bed; they were written by the same author; and yet, as you can see, they are very different--one, for instance, is much longer than the other. Let us see why they are so different.

1. What sentence reveals the purpose of the first passage?

2. What is the author trying to do in the second selection?

3. Make a list of the things Mr. Seton tells you in the second passage which he does not mention in the first. Explain why they were important to him in the second account and not in the first.

4. In the first passage did he need to tell you that they were willow sticks? Did he need to tell you the size of the bed?

5. The words log, pole, stick, rod, short, and strip may all refer to pieces of wood which are relatively long and narrow. Can you explain how the words differ from each other?

6. What person has the author used in each account?

ASSIGNMENT FOR WRITING

Before studying the two preceding models, you had already had practice in explaining the steps of a process. The second of the two models you have just read is one more example of the kind of writing you have been observing and practicing. You observed, however, that the shorter of the two models had a different purpose: to use a description of a process to prove a point. In this next assignment you are asked to do just that.

Select a statement and use a process to prove your point. If you wish, you may use one of the following statements for development:

1. In modern dish washing the emphasis is on sanitation.
2. Careful kiln operation produces good pottery.
3. Automatic car washing saves time at every step of the process.
4. A well-trained short order cook builds a hamburger most efficiently.
5. With modern equipment, keeping a kitchen floor clean and shining is not a hardship.
6. An efficient morning routine saves some minutes.
7. Proper preparation will allow a luncheon hostess to enjoy her guests.
8. A green and well-kept lawn is the result of consistent care throughout the year.

After you have written your first draft, consider the following points. To help you, they are phrased in the form of questions:

1. Do you have an introduction which will allow your reader to know at once the direction your paper will take? (Will the reader understand the purpose of the process you are describing?)
2. Does the step-by-step process you have described prove the point you wish to make?
3. Have you used third person throughout?
4. Does your final sentence make a fitting conclusion?

## Lesson 4

## A Lively Process

In the selection below, Gerald Durrell recounts his observations of a penguin family. As you will soon discover, the passage might have been entitled "How Penguins Feed Their Young."

Read the selection and be prepared to answer the questions which follow.

### "A Sea of Headwaiters"

(For text, see "A Sea of Headwaiters" by Gerald Durrell from The Whispering Land; Viking Press, New York, 1962; beginning on p. 48 with "Then we reached the top. . . ." and ending on p. 58 with ". . . argue that it was worth it.")

### QUESTIONS FOR STUDY

1. What is the purpose of the first four paragraphs in this selection?

2. What is the writer's attitude toward the penguins and their struggle to feed their young? Can you find a single sentence in which he states his attitude?

3. On the trip to the ocean, the penguins traveled through five areas. What were these areas? What problems did each area present?

4. Besides the difficult terrain, what problem faced the penguins on the return trip? How did they surmount this difficulty?

5. Describe the feeding process.

6. What was Henrietta's predicament? What solution to her problem did she discover?

### EXERCISES

Exercise 1: To see how the author has helped you to visualize the scene.

1. Find five descriptive adjectives that help you see how the scenery looked.

2. Can you find any comparison the author has made that helps describe the scene?

Exercise 2: To see how the author has helped you visualize the penguins.

1. Find ten adjectives used effectively to describe the adult penguins. List them and the nouns they describe in two columns as in these examples:

| Adjective | Noun described |
|---|---|
| dim-witted, just plain idle | parents |
| curious crouching | position |

2. Now find ten adjectives that effectively describe the baby penguins. List them in two columns as before.

3. Several times the author compares penguins to people. Make a list of five comparisons that help you see what the penguins looked like.

Exercise 3: To see how the author helped you visualize the activity of the penguins.

1. Study these examples, in which Durrell has used exact detail to describe the movements of the birds:
   a. "... the youngsters would work themselves into a frenzy of delighted anticipation, uttering their wild, wheezing cries, flapping their wings frantically, pressing themselves close to the parent bird's body, and stretching up their beaks and clattering them against the adult's."

   b. "The distant sand-dunes were freckled with tiny plodding figures of penguins, either climbing the steep slopes or sliding down them."

   The author has used this structure not only in the above examples but in many other places in the essay. Find at least five other examples of the same kind of structure.

2. Can you find words and phrases describing the activities of the penguins and appealing to another sense than that of sight? If you find any, list them.

EXERCISE FOR WRITING

Observe closely an animal or some small creature. Write two or three

sentences about it. In one of your sentences, use the structure you studied in Exercise 3.

Before you begin to write, decide how you feel about the creature you are describing. Then choose details that will make your reader understand your attitutde toward it.. Try to use words which express your observations and feelings accurately.

ASSIGNMENT FOR WRITING

Within your own environment observe carefully some living creature, noticing particularly how it accomplishes some necessary task or how someone teaches or helps it to do something. Write an account of your observation. Besides including the necessary facts in your writing, try to make your account lively as well.

Perhaps the following suggestions will help you to find a topic for writing:

How my baby brother learned to walk

How the robin outside my window built its nest

How my cat stalks a bird

How my cat or dog gets into the living room when he is not supposed to be there

How my horse shows high spirits

How my dog gets his own way

How the squirrel begs for peanuts

After you have written your first draft, use these questions as a guide for your second draft:

1. How do you feel about the process you have observed? Have you made your reader aware of your feeling?

2. Are there places in your composition where using the ing structure would improve it?

3. Have you used detail to help your reader see what you saw?

## Lesson 5

## A New Slant

In this lesson you are asked to read two more examples of process writing. They are different from those you have previously read. Read them to discover what this difference is and how the authors are using the explanation of a process to further their purposes.

You may think at first that the author of the following article could not possibly be talking to you, but you will soon discover that perhaps you, too, can build an ocean liner!

"So You're Going to Build an Ocean Liner?"

by John H. Slate

(For text, see "So You're Going to Build an Ocean Liner?" by John H. Slate, Atlantic Monthly; Vol. 214, No. 6, December, 1964; beginning on p. 122 with "Every summer one . . ." and ending on p. 124 with ". . . Bon Voyage!")

QUESTIONS TO STUDY

1. In what ways does this article resemble the material you have read on how to make something? Consider both the organization and the manner in which the author writes.

2. Does the writer ever indicate that he does not expect his readers to take him seriously?

3. Is the title appropriate? Why or why not?

4. Where did you first suspect that this piece of writing was a spoof?

5. What is the author's purpose?

"Father Sews on a Button"

Clarence Day is well-known for his entertaining accounts of his own family life. In Life with Father he allows us to smile with him at his recollections of his temperamental father. In the selection you are to read now, you may find that your own experiences will help you to appreciate Father's difficulty in handling a needle and thread.

(For text, see "Father Sews on a Button" from Life With Father by Clarence Day; Alfred Knopf, New York, 1935; beginning on p. 194 with "Mother felt that it was. . ." and ending on p. 198 with ". . . Where's the witch-hazel?")

QUESTIONS FOR STUDY

1. What do you learn about Father as a person? Be able to quote directly from the article to support your statements. To what is Father compared in paragraph 8? In which previous paragraphs has the same comparison been made?

2. What do you learn about Mother?

3. What particular circumstances led to Father's use of a needle and thread?

4. Do you think Clarence Day had ever sewed on a button? Why or why not?

5. What details enable you to see Father's actions? Mother's? The following suggestions will help you to make a careful analysis of

Clarence Day's use of detail.

a. List the verbs that help you to see Father in paragraph 2. In addition to the sense of sight, to what other sense does the author appeal in this paragraph?

b. What is a fit of apoplexy? What is the modern synonym for fit of apoplexy? What details in paragraph 9 support Mother's fear that Father may be about to have such a fit?

c. List additional phrases, verbs, manner adverbs, adjectives, and nouns that enable you to see Mother and Father and their actions.

d. How has conversation been used to make Father's image clear to you? Mother's image? Be prepared to read aloud the lines of conversation as you think Father and Mother would have said them.

6. Do you think Clarence Day is reporting events exactly as he remembers them? Why or why not?

7. What is the author saying about people and processes?

## ASSIGNMENT FOR WRITING

Do you share Mr. Slate's irritation with know-it-all's whose explanations do not explain? If you do, perhaps you can take a subject and write about it in the manner of "So You're Going to Build an Ocean Liner?" You may be able to explain to your reader how he can paint a beautiful water color scene or how he can learn to play the piano in one afternoon. Of course, the subject you choose must be one that you thoroughly understand if you are going to treat it in this way.

Another possiblity is to write about your experience with a process that frustrates you just as sewing on a button overwhelmed Father. Has putting up a tent been your Waterloo? Is getting up in the morning the greatest struggle of your day? If you choose to write about a process that has been difficult for you, think carefully about your experience and try to write so that someone else can share your frustrations.

There is still one more possibility. Instead of writing about your own frustrations in carrying out a process, write about those of someone else.

Here are some possible subjects:

Making a model airplane

Building a campfire

Washing a dog

Doing your homework

| | |
|---|---|
| Catching a fish | Building a car |
| Raising tomatoes | Building a rocket |
| Cleaning the basement | Getting an A |
| Putting the baby to bed | Shortening a skirt |
| Painting a picture | Mopping the floor |
| Learning to skate | Baking a pie |
| Winning a football game | Learning to drive a car |

You may find that what you know about explaining a process will assist you in your writing. Thinking about the models you have studied, you may remember that most of the writers, including the ones whose purpose was to entertain, have been guided by certain principles. Perhaps recalling what these writers have done will help you in planning your paper and checking your first draft!

1. Usually the writer has written an introduction to interest the reader and to suggest the direction his writing will take.

2. The writer has usually defined any special terms used. (Keeping in mind that your purpose may be to entertain, you may find it possible to insert a bit of humor into your definitions.)

3. In every case the writer has organized his material so that one step of the process leads directly to the next in logical sequence.

4. The writer has always chosen to use a point of view appropriate to his purpose. (2nd person for direct instruction; 3rd person for accounts).

5. In most cases the writer has used specific details to enable the reader to see clearly the process he is explaining. (Remember how Clarence Day used detail to help you see Father and Mother.)

6. Usually the author has rounded out his paper with a significant conclusion.

Remember, too, that in this particular piece of writing the choosing of an assignment committed you to a certain purpose. Have you accomplished this purpose?

## Lesson 6

## A Matter of Opinion

Examine the following pairs of topics:

A.
1. How to get to town from here
2. The best way to get to town from here

B.
1. How to operate a gear-shift car
2. How to be a good driver

C.
1. How to use a voting machine
2. How to be a responsible voter

D.
1. How to clean upholstered furniture
2. The most satisfactory way to clean upholstery

E.
1. How to qualify for a teaching certificate
2. How to be a good teacher

### QUESTIONS FOR STUDY

What is the difference between the first and second topics in each group?

To put the question another way: What do all of the topics numbered 2 have in common?

To put it still another way: What element is present in the second topic in each group which is not present in the first?

Look now at a composition which grew out of one of the topics.

### The Best Route to Town

"On the University of Washington campus I often meet tourists who, having completed their visit to the campus, ask me, "What's the best way to get to town from here?" If it is a beautiful day, I sometimes ask them if they are interested in a route which would give them a good view of the harbor and the Olympics. If this appeals to them, I direct them across Montlake Bridge, up the Montlake hill to 23rd Avenue, along 23rd to Madison, over which they can roll toward the city center, enjoying the

harbor and the mountains as they top the last rise on Madison and swing down toward the bay. Sometimes I discover that the tourists prefer to avoid heavy traffic. In this case, I send them by way of the University Bridge, along Eastlake Avenue to Stewart Street, down which they can travel to the center of the city. If, however, the visitors want a direct swift route downtown, I send them across Montlake Bridge to the freeway, which will put them in the central area in about ten minutes.

## QUESTIONS FOR STUDY

1. Why didn't the writer of the paragraph above give just one answer to the tourists' question?

2. What word in the question must be defined before the question can be answered?

3. Who defines the word? In each example, how was the word defined?

4. Why was the writer of the paragraph a good guide?

5. Do you think the writer is reporting the exact instructions he would give to tourists? What is the author's purpose in the paragraph?

6. Now examine the second topic in each of the other four groups of topics on the first page of this lesson. What word in each topic needs defining before the topic can be developed?

Up to this point, this lesson has given you an opportunity to observe another rhetorical principle at work: If the statement of the topic contains words expressing opinions or judgments, it is always necessary to make clear what interpretation is being placed on the word or words.

Now try your skill at applying this principle yourself.

## ASSIGNMENT FOR WRITING

The daily newspaper has become a part of the everyday life of a great many Americans. Many of you probably have a paper delivered to your home and have become acquainted with a young American businessman known as the "paperboy." Some of you may have had a paper route yourselves, and probably every one of you knows at least one person who has delivered papers. In either event--whether you are customer or paperboy--you have probably formed some opinions as to what a good paperboy is.

Begin now to plan a piece of writing in which you discuss how to be a good paperboy. Decide whether you are going to write from the point of view of the subscriber or from the point of view of one experienced in

covering the route. If you write as a paperboy, what will you mean by <u>good</u>? What would a subscriber mean by <u>good</u>?

After thinking about your point of view, jot down some notes to be sure you have remembered all the points you intend to include. Then begin writing your first draft.,

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Materials from the Oregon Curriculum Study Center, Eugene, Oregon.

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## UNITS

## RHETORIC CURRICULUM

### Grade 9

| | | |
|---|---|---|
| 32-33 | One Day, One Time, One Place<br>It's All in Knowing How | Student and Teacher Version |
| 3435 | Words, Mearings, Contexts<br>Generally Speaking<br>Flight of Fancy | Student and Teacher Version |

### Grade 10

| | | |
|---|---|---|
| 36-37 | Some Achieve Greatness<br>It's Like This<br>See What I Mean | Student and Teacher Version |
| 38-39 | Decisions, Decisions<br>It Rings True | Student and Teacher Version |

## LITERATURE CURRICULUM

### Grade 9

| | | |
|---|---|---|
| 40-41 | Roughing It<br>The Old Man and the Sea<br>Short Stories<br>Lyric Poetry | Student and Teacher Version |
| 42-43 | Legends of King Arthur | Student and Teacher Version |
| 44-45 | The Merchant of Venice | Student and Teacher Version |

### Grade 10

| | | |
|---|---|---|
| 46-47 | Julius Caesar<br>Plutarch's Lives<br>Autobiography | Student and Teacher Version |
| 48-49 | Twentieth Century Lyric Poems<br>Science and Poetry | Student and Teacher Version |
| 50-51 | Huckleberry Finn<br>Dr. Jekyll and Mr. Hyde<br>Short Stories | Student and Teacher Version |
| 52 | The Odyssey | Teacher Version |
| 53-54 | The Open Boat – Grade 9 | Student and Teacher Version |
| 55 | The Fair Maid of Astolat – Grade 9 | Student Version |

Units (Cont.)

## LANGUAGE CURRICULUM

### Grade 9

| | | |
|---|---|---|
| 56 | History of English, Part One | Student Version |
| | Lexicography | |
| 57-58 | Review | Student and Teacher Version |
| | Expansion of Transitive Verbs | |
| | Determiners | |
| | More About Questions | |
| | The Negative | |

### Grade 10

| | | |
|---|---|---|
| 59 | History of English, Part Two | Student Version |
| 60-61 | Introduction | Student and Teacher Version |
| | The Reason Adverb | |
| | Complement Verbs | |
| | Review of Embedding and Conjunctive Transformations | |
| | That-Noun Clauses | |
| | The Imperative | |